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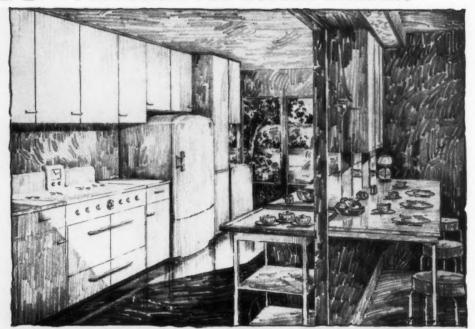
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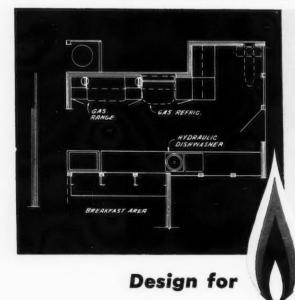
CASE STUDY HOUSE NO.

By Rodney A. Walker, Architect, in cooperation with the Home Planning Bureau of Southern California and Southern Counties Gas Companies



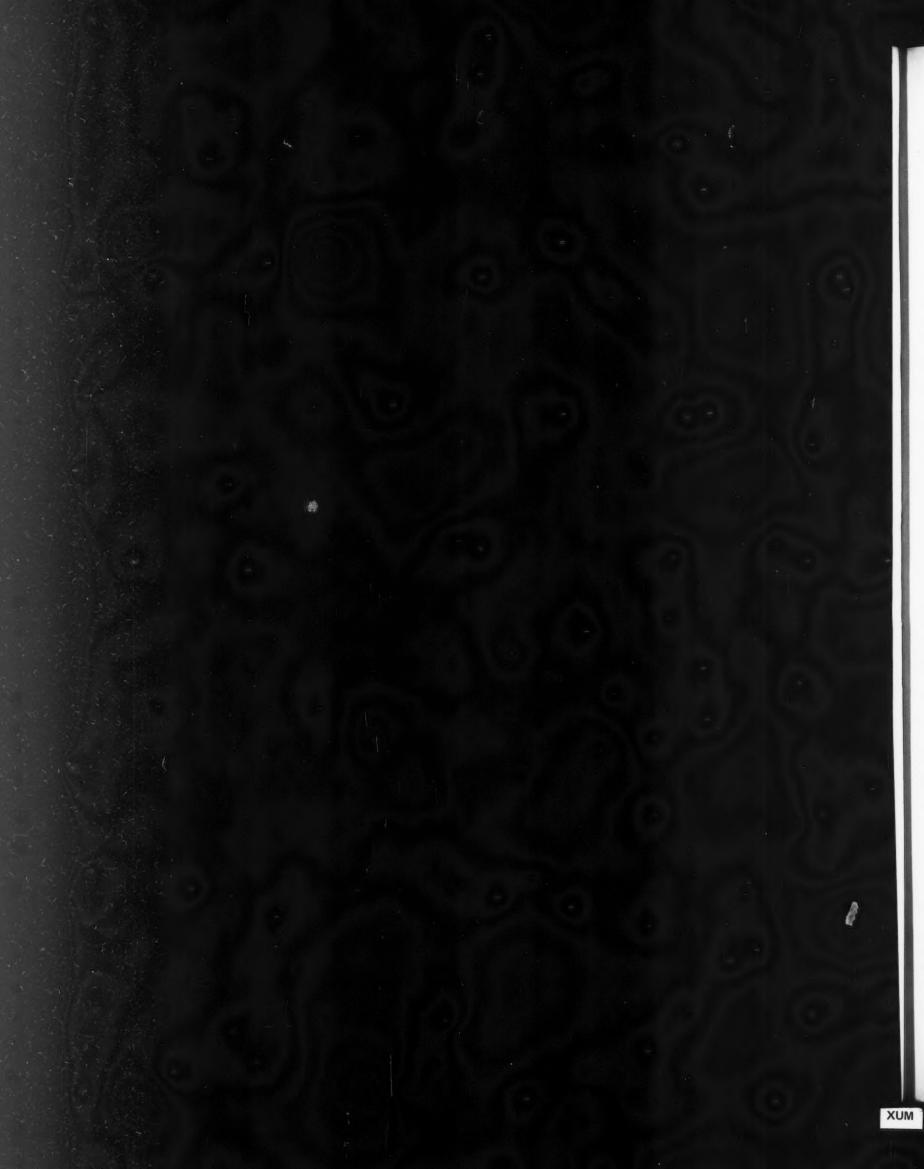
FEATURES

Combining kitchen and laundry conserves space and unifies the working area. Breakfast Bar in living area is accessible for quick snacks and provides easy serving. Large area of glass gives flood of natural light, and the opening to the terrace permits easy outdoor dining.



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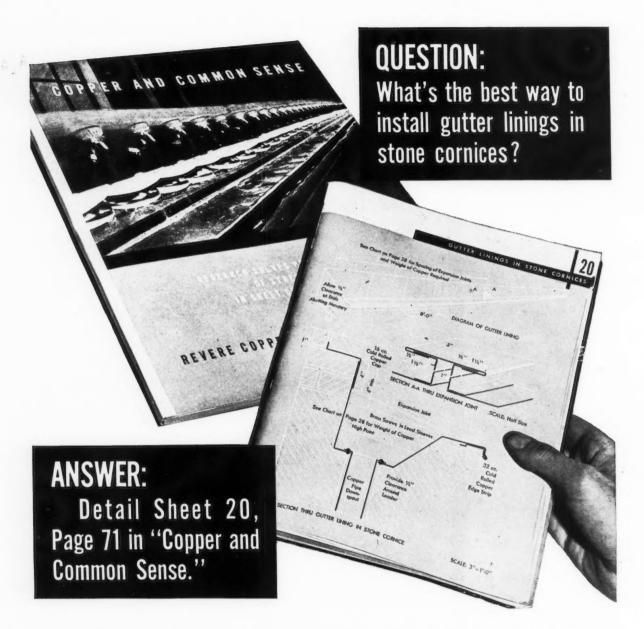
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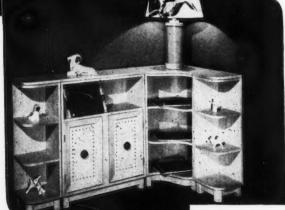
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SAN FRANCISCO NOTES

There are several exceptions to the general dull "Oh heck, let's dust off our permanent collections and let it go at that" air of galleries this month.

The City of Paris has a good group show of works by the thirty-two artists who have exhibited there during the past year. The Legion of Honor shows some beautiful rubbings from early Chinese tiles, the drawing in them so full of life that it shames most modern efforts; the rubbings were made by Paul Forster. There is also a one man show of watercolors by John Young, free, bold, and somewhat caligraphic, mostly landscapes.

"Oh heck, etc.," shows are one called Landscapes: American and European, with such widely varied signatures as Utrillo, Van Gogh, Tolegian, Renoir and Dr. Atl; and the Blanding collection of William Keiths.

Most varied fare of the month is offered by the San Francisco Museum of Art, starting with the large show of paintings and drawings by Max Beckmann. Beckmann's oils are rather harsh in color, with lots of black in outlines and modelings, somewhat unpleasant at close range. Farther away the color becomes more related, kinder, but still far from what is known as juicy, with a kind of harsh, dry vigor.

Probably the most successful of these paintings are two of the larger ones, Four Men Around a Table, 1943, and Women in Dutch Costume, singularly unsentimentalized semi-nudes.

Paul Strand's photographs, mainly of New York, the Southwest, and Mexico, are beautiful but hard to see, since they are mounted under glass, which makes for bothersome reflections.

Graham Sutherland, English abstractionist, and Bart Perry use transparent watercolor as a medium, the first rather messily, the second expertly in bright patterns of geometric shapes vaguely reminiscent of scrambled semaphores.

Contemporary Watercolors include a landscape of factory buildings under snow, by Emil Ganso, a John Marin of Deer Island, and others by other well known eastern artists.

There is a large show of the work of Pedro Figari, Uruguayan artist who lived from 1861 to 1938, and left an exuberant record of life in his native country, painted, strangely enough, as it was in the thirty years just preceding his birth. His color is subtle, pale off-pinks and delicate blues, rich grays, soft yellows, brownish purples and earth browns. His style is simple, almost unmodeled, shapes of color with features and other details set in roughly, as in drawings by children. His subjects are native dances, scenes in the elegant society of the time, done with a restrained and charming humor, horses on the plains, a few landscapes, and Uruguayan Negro life with it's rightly decorative costumes and customs, all done with an obvious enjoyment which is good to see.

In a show called Fifteen Latin American Painters, it is interesting to see that our Good Neighbors seem to betray much the same European influences which make our own exhibits so eclectic. Rivera, Tamayo and Orozco of course use native source material, and the paintings of self taught artists are usually sincere responses to native surroundings. These are very refreshing to see after a surfeit of "international" art, with it's echoing generalities or over concern with personal pathologies.

One European minded Latin American is Candido Portinari of Brazil, whose influence in turn shows plainly in several of the pictures by other artists in the present show. Roberto Echaurren of Chile goes in for what the explanatory label calls "geodesic compositions" and "vertiginous mists," which is probably as good a description of his paintings as any. Burial of an Illustrious Man, by Mario Urteaga of Peru, is an Indian procession bearing a coffin along a cobbled street, in quiet, dignified color.

As to the De Young Museum, only those equipped with kits for tropical exploration should attempt it on sunny days. The low glass ceilings and inadequate ventilation in some of the galleries make culture an ordeal even in San Francisco's bracing climate. The main exhibition is a huge collection of drawings and large oils by Umberto Romano, illustrating, appropriately enough, lines from Dante's Divina Commedia. Other overheated exhibits are Howard Schleeter's abstractions, and paintings by Thomas Hill. In somewhat cooler regions of the same Museum are Contemporary Chinese Paintings, of birds and flowers done in the ancient style, and some excellent linoleum and wood block prints by Charles Surendorf.—DOROTHY PUCCINELLI CRAVATH.

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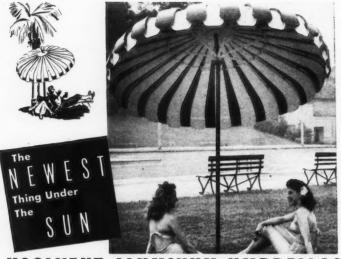
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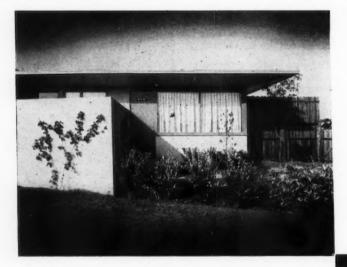
THE GEOMETRY OF ART AND LIFE, by Matila Ghyka.

New York: Sheed & Ward, 1946. (\$4.00).—The author of this interesting treatise on the mathematics of art and life is Visiting Professor of Aesthetics at the University of Southern California. While in France he published several studies on proportion and rhythm in art and nature, which were important contributions in their field. Claude Bragdon, who has written extensively on these subjects, has particularly acknowledged his indebtedness to the author.

Certain proportions and mathematical relationships constantly recurring in nature, painting, sculpture, and architecture and in the rhythms of music form the basis of this study. Knowledge of such phenomena is valuable to the creative artist. To quote Claude Bragdon on one phase of activity: "A work of architecture may be significant, organic, dramatic, but it will fail to be a work of art unless it be also schematic. It means (this word) a systematic disposition of parts according to some coordinating principle."

The geometrical patterns and diagrams resulting from the conscious application of the canons stemming from Pythagoras and Plato which are outlined in this work are discernible in the artistic and architectural creations of all periods of Western culture from the Grecian down through the Gothic, the Renaissance and into the modern work of the functionalist school. One of the very profitable analyses is that made of the floor plan by Le Corbusier and Jeanneret for the building called the Mundaneum. This plan is shown to employ some of the harmonic principles discussed. Studies by Claude Bragdon and J. Hambidge of these basic geometrical principles of design have previously been published in this country. The former writes in an easy, readable style and

continued on page 15



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CINEMA

comment and criticism

The Polish film industry, as it is now constituted, had its historic beginnings in the early winter of 1943 at the Battle of Stalingrad. The Photographic Unit of the Polish Second Division, then fighting alongside the Russians against the attacking Germans, under the command of Colonel Ford, a former Polish film director, laid its first plans for the rebuilding of what had once been a flourishing Central European film enterprise. At that time the Film Unit of the Polish Second Division consisted of a number of excellent newsreel cameramen, a few writers, a few directors and producers, and what the Unit may have lacked in equipment or plans-on-paper, it had in determination and resolution.

Two years later when the Russian and Polish forces swept west-

ward across the Ukraine and across Poland into Germany, a small unit of men under command of a Major Wohl, formerly a film technician, began to rebuild. Using a lend-lease jeep Major Wohl and two other Polish officers drove into practically undestroyed Lodz (Litzmannstadt during Nazi occupation), and summarily took over control of the civic gymnasium, the future interim home of Polish film production. This was in March of 1945. Here Wohl set up film headquarters, once having removed the occupying Germans, began limited construction of two sound stages inside the former gymnasium, and waited for further developments.

Further developments happened simultaneously in Warsaw and Berlin. One film team in Warsaw looked for equipment of any kind, and found that the retreating Germans had levelled the city. A fairly well-equipped Polish film studio was one of the first things that the Germans destroyed as early as 1939 in their policy to root out all forms of cultural life for the occupied Poles.

A Polish mission under command of Captain Turbowicz, a wellknown film producer, fared better in Berlin. There the Polish continued on page 15



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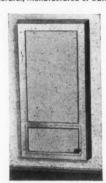
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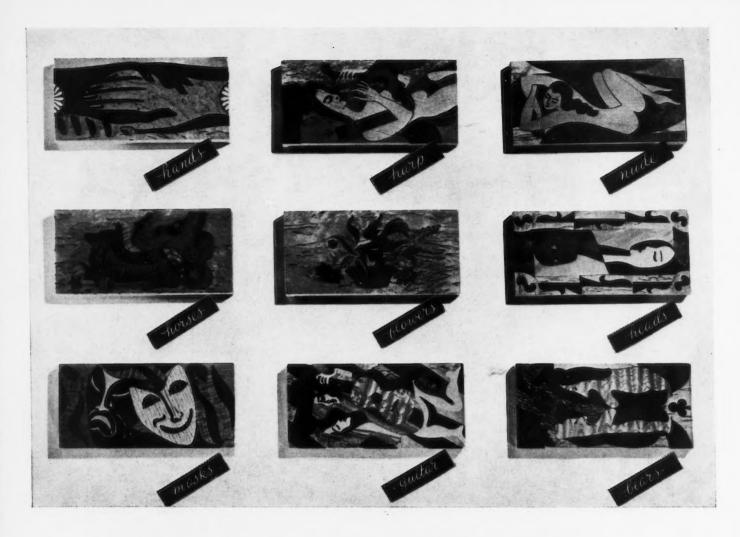
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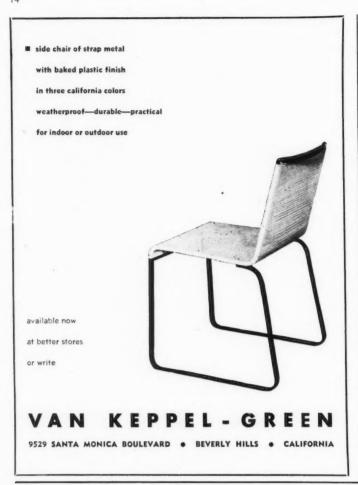
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Two Bowls, that of Hollywood and that of Redlands, at present dominate the Southern California musical summer. This year Hollywood Bowl is celebrating its twenty-fifth anniversary; Redlands Bowl is presenting its twenty-third season. Two women of indomitable spirit brought into being these communal centers, for the deliberate purpose of giving the general public an intimate, neighborly place in which to come into confact with good music. Every effort was made to eliminate the bar of payment. Hollywood Bowl sold tickets cheaply and provided for season books at a still lower rate. Redlands Bowl has retained its original policy of free admissions, free gifts, and a passing of the bowls at intermission, supplemented in recent years by the selling of dollar memberships in the sponsoring Community Music Association. Both activities now receive a reasonable amount of money by formal gift of the community administrations. The success and failure of these two musical centers offer lessons of value to other communities which may wish to emulate them in like beneficent adventures.

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continued on page 17

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has brought further light and air into a necessarily involved and technical discussion by his own sketches. Hambidge's treatises on dynamic symmetry are not presented in an equally attractive manner and are now generally neglected. The present book would have a wider appeal had it been lightened in language and illustration. This could have been done without detracting from its innate soundness. The old true principles contained in it are useful in modern design-commercial, industrial, architectural-and in painting and sculpture. But the inclination of the average reader of artistic interests will be to shy away from its heavy development of mathematical formulae and to question the practicality of its information.

The theories enumerated are not intended to be sure short-cuts to good design or infallible guides. However, acquaintanceship with them aids artistic creative work. "Inspiration, even passion, is indeed necessary for creative art, but the knowledge of the Science of Space, of the Theory of Proportions, far from narrowing the creative power of the artist, opens for him an infinite variety of choices within the realm of symphonic composition."-LAW-RENCE E. MAWN, A.I.A.

CINEMA

continued from page 10

film unit shared with the Russians some of the filmic spoils of the war which the conquering armies found in Berlin's Babelsberg. In addition to these acquisitions the Polish film unit was commissioned by the Warsaw Government to buy as much film equipment as possible. It was early the decision of this re-constituted Polish Government to make film making and film exhibition an integral part of Polish national life.

Since May, 1945, the Poles have been producing films. They issue an excellent weekly newsreel under sponsorship of Captain Brassoc, chief of the Newsreel operation. They also produced some fine war documentaries, Nuremberg and Rebuilding Warsaw among them.

continued on page 16



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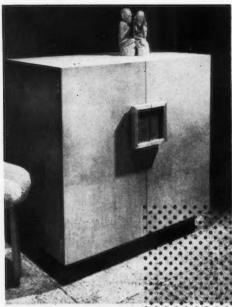
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CINEMA

continued from page 15

The camera work and laboratory work are both excellent, and rival the work of any nation in Europe. There's a reason for this excellent quality: almost all of the men in film leadership in Poland today are American-trained and worked for American companies in Europe. One of the best European cameramen, Lt. Forbert, once worked for March of Time; Ford worked for Metro-Goldwyn-Mayer; Turbowicz worked for Paramount News. Almost without exception key men in Polish films have had American film experience. In February of this year the Poles began their first feature production at their recently completed Lodz studios. I saw the studios and they are technically excellent. Quarters in the former Lodz gymnasium on the outskirts of town are a little cramped, but good pictures can be made there. This is not to say that Lodz studios compare with Hollywood studios; but for the present limited Polish production schedule they suffice. The Polish film dream is to build a new film city in Warsaw to outrival Rome's Cinecitta and Prague's Barandow.

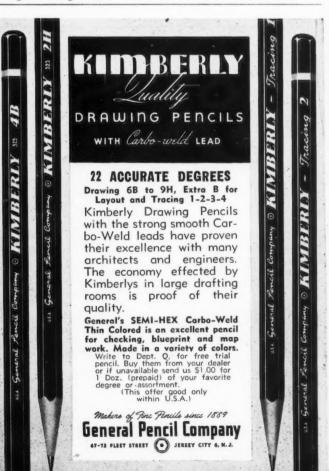
There is also a complete film laboratory in Lodz in another section, small but adequate for current Polish needs. Several government documentaries and propaganda films have been made, and during my visit they showed me the first Polish cartoon, a mild Disney. The laboratory can turn out about 15,000 meters of film a week, and the quality of their work is excellent, although chemical shortages seem to be an ever-present problem. In addition to the laboratory there is an equipment factory in Lodz turning out duplicates of German Zeiss equipment, projectors, stage lamps and other necessary apparatus.

All Polish film activity is under a State Monoply and is a branch of the Ministry of Information. Four key men run the show, including Toeplitz, chief of foreign sales and relations; Brassoc, newsreel chief; Turkowicz, chief of feature production; and Major Wohl, chief technician. All are under command of Colonel Ford. Scripts are written under assignment from Film Polski, as the Film Monopoly is called.

Foreign trade agreements exist with Russia, Sweden, France, Great



WARNE AND CARTER AVENUES . ST. LOUIS 7, MO.



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Britain, and the United States, the latter to a limited degree. Because Poland's film business is a State monopoly, foreign sales departments in this country have been reluctant to make a deal. In the meantime Film Polski is nevertheless distributing and extracting revenue from the showing of American films in Polish theatres. These are films which American companies exhibited in Poland before the war, or films which were discovered by Poles and taken from retreating Germans. Some of the American films now being shown include Conquest, Great Waltz and Naughty Marietta. Mr. Toeplitz, chief of foreign sales, when asked about reimbursing American companies for the use of their product said simply, "We'll adjust everything later. . . ."

simply, "We'll adjust everything later. . . ."
There are some 400 operable theatres in Poland compared to the pre-war 800. But the public is hungry for films. Russian films seem to share most of the screen time with chance Polish prints of old pictures. British films are also being played, including Storm in a Teacup which was playing Warsaw during my stay there. The British, as a matter of fact, consider the Polish market important enough to send a British director to Lodz to make a simultaneous English and Polish version of a Polish screenplay. Swedish and French producers have been approached on the same

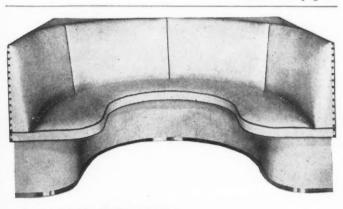
proposition. The Polish film industry, in summation, is run by young men. Colonel Ford, a man of about 40, is the oldest of the film leaders, and most of them are in their early thirties. Having spoken with them all I came away with the definite feeling that these men were determined to build a free Polish film industry under no foreign influence—except the unescapable fact that they are proud to have worked for American firms.—ROBERT JOSEPH.

MUSIC

continued from page 14

his musical experience through the summer season; the person of no taste could develop taste.

Mrs. Grace Stewart Mullen, a friend and admirer of Mrs. Carter, began Redlands Bowl in imitation of the larger Hollywood undertaking. Having neither the money nor the public to support a symphony orchestra she concentrated on presenting soloists and smaller groups. Musicians of national reputation shared opportunity with local and Southern California artists. A good standard of continued on page 20





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MUSIC

continued from page 17

popular musical entertainment was established, though no effort vas made to promote interest in contemporary music. Redlands Bowl is located in a park near the center of the city, not fenced or in any way closed off from the surrounding areas of the park or city streets. The attendance at these concerts is even more democratic than at Hollywood Bowl. Entire families, including families of the Mexican laborers, bring their blankets and spread out on the grass around the seats. Children run about, and people come and go without interference. In spite of these handicaps to listening and not too good acoustical conditions, Redlands Bowl has become a center of attraction for valley and neighboring communities. Opposition to both efforts came first from the civic authorities, who could not see the usefulness of merely cultural innovations, and from the self-consciously cultured moneyed social element, who considered such democratic expansion of cultural opportunities a direct threat to their community prestige. Both types of objection and resistance were unpleasant but did not in the long run seriously handicap the development of the projects. Both elements were eventually faced down and in one way or another made cooperative. In Redlands social resistance to the Bowl has long since ceased. Civic politicians have learned that they gain more by supporting the Bowl activity than by opposing it. The newspapers publicize and encourage the Bowl programs. The moneyed element provides a great part of the funds to carry on the concerts. Gifts, endowments, and group contributions have given the Community Music Association, the Bowl operating organization, a small but substantial backlog of money in the bank. The long continuance of Mrs. Mullen as President and operating head of the Community Music Association has caused occasional friction, but the now widely recognized worth of the undertaking, almost entirely created by her efforts, and the unlikelihood that any other self-nominated candidate could, under present conditions, carry forward the work of the Bowl with either the devotion or the vigor that Mrs. Mullen continues to put into it have clarified and eliminated these misunderstandings.

The fate of Hollywood Bowl has been less pleasant. After several years of effective work as operating head of the Hollywood Bowl organization Mrs. Carter was squeezed out and replaced by the politically minded candidates of a group of local businessmen, who saw in the Bowl a means to local aggrandizement. Since that time the Bowl has been enormously enlarged, beyond its acoustical capacity, so that from many seats one can scarcely hear the orchestra, let alone the soloists. A great campaign of publicity has made Hollywood Bowl famous and has also made it cheap but not inexpensive. Since the end of Mrs. Carter's regime notable programs of classical and contemporary music have been given in Hollywood Bowl, but the continuing tendency has been to reduce and as far as possible eliminate any programs likely to cause a deficit. Bickering and back-patting among the Bowl management have caused many changes in policy and promoted many questionable adventures. At the present time Hollywood Bowl, unlike Redlands Bowl, is neither



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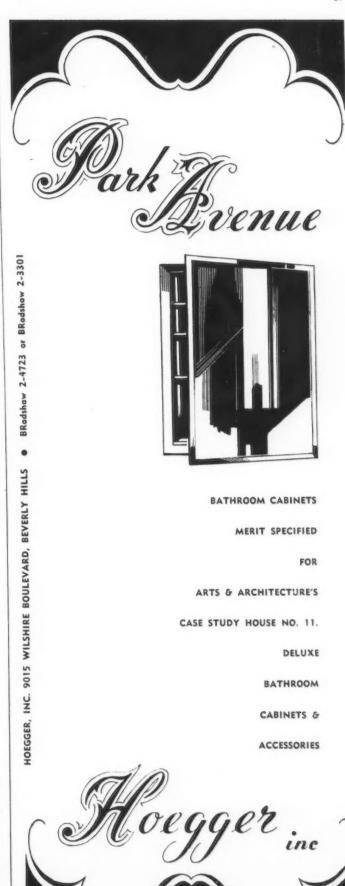
independent nor a center of community interest. It is a show-place providing a variety of entertainment; it retains neither the goodwill nor the support of persons interested in genuine musical or community development.

The adjective "vulgar" has two connotations: "Of, characteristic of, the common people;" and "plebian, coarse, low." What belongs to and is characteristic of the common people cannot ever be without beauty. Whether the folk gather in blankets and headdresses or come together solemnly by streetcar or drive or walk down from their houses to the park, whether they themselves will dance and sing or stay quietly and watch; they are reaching out in many spirits together, with the scarcely individualized sensibilities of plain habitual people, toward an experience none of them separately can accomplish; they are receiving from a distance and drawing out of their own recesses a unifying realization. This they cannot pay for—it is not entertainment. They cannot prepare for it—it does not require the ultimately satisfying concentrated art. What they must carry from it will be as small and undistinguished as their many lives. Yet they cannot live well without it, and in the desperate warrens of the lonely cities they rush about madly to replace this deeply laid communal satisfaction with the frantic need of any entertainment.

In Redlands Bowl many lives have drawn together in contentment. The Bowl concerts and Mrs. Mullen have become for changing thousands symbols and means of inward flowing, undemonstrative and reticent. These are opportunities dedicated not to the few who are or pretend to be esthetically articulate but to the many who in their own lifetime may never be articulate. They are given to those who come wanting to know, wanting to like, to those upon whom their gentler pleasures must fall like rain ripening them. In Redlands Bowl from the beginning the soil of association has been the weekly practice of community singing, fertilized by the addition of the performed arts. Across the broad white platform before the prosellis great artists of the cosmopolitan world have passed to sing, to play, to dance-Southern California artists. and amateurs of Redlands and neighboring communities, and children. Through the years the people have come together every week to renew themselves with singing, before any other artist shall sing or play or dance. The wise artist who visits Redlands will take time to leave the dressing rooms, walk out past the prosellis, around the Bowl, to mingle with and listen among the common folk who sit on the grass.

Hollywood Bowl has long since lost this grace. Here the feverish business of entertainment crushes reticence in chaos. All is cheanness, noisy, ostentatious. For the businessmen proprietors, the false-faced musicologists, the hard and brassy impresarios of the concert business Hollywood Bowl is horrible and bright. It has an orchestra; it has lights and names; great crowds swarm to attend it. It is hideous as Pleasure Island, stupid as a drunken man lurching along an emoty street between store-front and gutter. brassy and raw as a nightclub, without the honesty of a good circus. "Bread and circuses!" But here is neither food nor eniovment. Another refuge of the lonely citizen has been made ridiculous and destitute of communal significance. One thinks of these people as one remembers them through the years, creeping out under the shell upon the little distant stage to boast through the amplifiers of successes to which they have contributed neither good taste, nor imagination, nor even gentility or gentleness, but only their presence as backstage politicians.

Good work can still be done occasionally at Hollywood Bowl by conductors and musicians who insist on offering substantial workmanship, but the indifferent weight of the place and the attendant mob lies wholly against such practice. Hollywood Bowl needs to be reconceived or to be destroyed. During these last years it has been degenerating until nowadays it is little better than a spiritual slum, guilty with the viciousness of our great cities and their power-and-money-justified proprietors. It needs to be cleaned up and returned to the people, and to art, and innocence. It needs to become popular, to become vulgar in the proper meaning of the word: "Of, characteristic of, the common people," to be rescued from that other meaning, of which it is at present a raucous demonstration; "low, plebian, coarse." To be practical, to be popular, to be of use, to renew its worth as a living member of Los Angeles, Hollywood Bowl needs a new honesty, a new simplicity, and a new administration.—Peter Yates.





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notes

THE BOYS ARE HAVING a difficult time sitting on political fences these days, inasmuch as their underpinnings are being neatly blown to bits by laboratory scientists who really don't seem to understand or worry much about the care and feeding of sacred cows. As things stand, the mightiest efforts of our mightiest men seem to be devoted to an attempt to force a growing-up world back into a 12-year-old pair of political and economic pants, to the general embarrassment of everyone as the buttons pop off in all directions.

Why anyone in his right mind expected the nations of the world to come out of this war like a high school team comes out of a football game God only knows, but it would seem that we are now expected to fit ourselves neatly into the tragically inadequate, outworn economic and social pattern that threw us into the misery of world conflict in the first place. If, in that slow and grinding progress that is inherent in mere movement, world leaders do not see an inevitable bursting at the seams, then we must be willing to accept the shameful nakedness and poverty of our political ideals.

There is nothing mystic about the enormous boiling up that is taking place among all the under privileged people of the world; and, whether the reasons are immediately apparent, it does not take too much knowledge of the pattern of man's life to understand that there must be a constant willingness to renew, and to re-state, and to re-define the principles that make the rules under which we live. All change is in the nature of revolution, and the effort to achieve change through man's continuing provocation is inevitable in life until man is able to live without suffering. It must be apparent that we can no longer contain and repress the protest of more than half the world against this suffering by the mere promise of a bright hereafter. If we admit that we have reaped our richness, and our power, and our importance by the development of man's skills, then we can no longer expect the developing mind of man to accept misery at whatever level we choose to insist is his inheritance.

Probably the greatest obstacle to our understanding of the present world situation is our smug surprise that any group of men would have the impudence to infer that we are not entirely blameless. We cannot admit, because of some seeming defect in our national intelligence, that, as we sit before our own groaning and wasteful boards, we enjoy luxuries at the expense of slavewage workers in the farthest regions of the world.

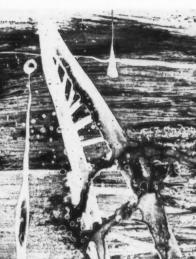
We take without question, and allow other nations like ourselves to exploit without conscience, every source of raw material that is needed to feed the machines that keep our vast economy going. We take and permit others to take—but only give back as little as we can, and that merely in order to prevent an explosion which, if the same condition existed in our own country, would be instantaneous.

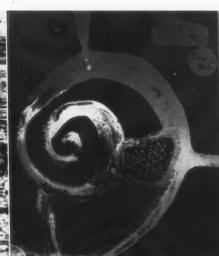
Great fun is made of the idealism of those few men in public life who speak of the rights of all people and the obligations of all people, one to another. But, by any long view it can be demonstrated on the basis of the counting house that theirs is a very practical idealism which must be realized if we are not to be eventually consumed by the very privileges that we demand for ourselves and refuse to all others. We live within the borders of our own interests by what we choose to call democratic principles, but it now becomes necessary to our very existence that we force ourselves to see and admit that no principle partakes of the nature of democracy unless it is shared with, and made a part of the lives of all our fellow human beings. No one says that there is any plan, or precept, or method, or means that can in 24 hours or 24 years be made immediately operative to the complete satisfaction of everyone in the world. Certainly no one knows better than those who advocate it that true democracy must wait upon the long and bitter, and patient efforts of mankind to understand itself. But, if that can be admitted and accepted as an objective, and if the monstrous hypocrisy by which we serve our own momentary greediness can be exposed for the dirty thing it is-then at last we can begin to achieve an order in the world by sense and reason, rather than the tragic alternative of being forced by our own grim and terrible stupidity to wade through a sea of blood.

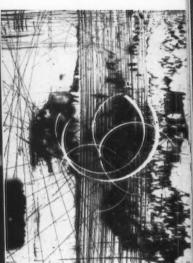
IN PASSING











Gyorgy Kepes

Born out of an acquisitive society, photography by nature has tried to appropriate everything in the visible world. It explored and took accelerated possession of newly discovered territories in the visual environment. Things hitherto unseen because they were too fast or too slow, too big or too small, too far or too dense for the unaided eye to encompass, were brought by science within reach of the camera. Optical experiences, which had been confined within the life-span, orbit, and memory of the individual became solid possessions which could be inherited from the past, bequeathed to the future, and circulated in the present.

Photography thus helped to establish a new common world of visual perception.

As a stranger to this new and broader world, unable to comprehend it as an integrated whole, man was afraid. Retreating from the need to grasp this world in human terms, he developed instead a compulsion to possess, collect, and record still further the optical (continued on page 46)





by Louis Clyde Stoumen

"HARMONY IN 'A' FLAT"

Shortly after the nationally publicized Los Angeles "zoot suit riots" of the summer of 1943, a new element was introduced into the unstable chemistry of the city's race relations.

This, inauspiciously enough, was the formation of an amateur dance outfit of about a dozen teen-age boys and girls from the bad-housing "Flats" area of the East side. The kids called themselves the Pan-American Dance Group, and drew their membership from the same lost and unhapy Spanishspeaking youth whose social and economic frustrations were resulting in the "Pachuco" protest culture of exaggerated dress, private language and occasional aggressive behavior.

It would seem that the organization of a few underprivileged youngsters to practice one of the minor arts could have little bearing on the social headaches of a jam-packed war-boomed city. But the Pan-American Dance Group appears to have acted as a catalyst, among the other social organizations and public agencies doing effective work on the East side, to produce a whole pattern of group integration affecting not only the Spanish-speaking community but also the Negro, Russian, Nisei, Jewish and others of the East side's legion minorities.

No Christian utopia of brotherhood has been achieved. The insecurity of the minority groups still finds occasional expression in violence along racial lines, mostly against each other. But a probation officer in the city police department recently observed that racial frictions in that area have been reduced to what he termed "a minimum." The important thing is that an honest and fruitful beginning has been made, and a definite pattern established of how young Americans can better live in amity through these transitional (we hope) times.

This is the story of the Pan-American Dance Group. It should be remembered that the Group had a birth as spontaneous as a jive session, back in '43, and is now only one of many similar activities sponsored by the Los Angeles Community Chest. For this reason, what the Pan-Am dancers have done is a community achievement. Angeleños may well offer Pan-Am's history as a proved pattern which can be emulated by other American cities whose melting-pots, at current high temperatures, show signs of boiling over. The Group's first public show was staged in the autumn of '43 at the Comunity Hall of Aliso Village, a low-rent city housing project on the wrong side of the L. A. River. Under the volunteer direction of an enthusiastic young dancer, Letitia Innes, the kids presented Mexican and South American folk dances before a small audience of friends and relatives.

Artistically, the show was a dud. But because it was a thing they had done themselves—probably the first real social achievement of their lives—the kids enjoyed it thoroughly, as did the claque which was their audience. After the Aliso show the Group's prestige soared and membership jumped from the original twelve to fifty. Fond Papas and Mommas who saw the show felt it worthwhile work for their children. And the kids themselves, perhaps sensing that here their racial background enabled them to make a special contribution to American culture, found the Group more fun than street corners, neighborhood juke boxes and dubious night-time activities in hopped-up jalopies.

The Group's work showed steady artistic improvement. Though there was considerable turnover in membership, a central core of really interested kids spent a large part of their after-school and week-end time sewing costumes, dancing and just horsing around together in a social way. The war period produced an especial call for entertainers, and the group appeared before audiences at UCLA's Religious (continued on page 47)



photographs by the author



the architects' collaborative

jean fletcher, norman fletcher walter gropius, sarah harkness john harkness, benjamin thompson

STATEMENT OF AIMS

The whole post-war reconstruction problem, so vast and so complex, hangs upon our ability to cooperate. The architect as a coordinator by vocation should lead the way – first in his own office – to develop a new "technique of collaboration" in teams. The essence of such technique will be to emphasize individual freedom of initiative instead of authoritative direction by a boss. Synchronizing all individual efforts by a continuous give and take of its members, a team can raise its integrated work to higher potentials than the sum of the work of just so many individuals.

PROGRAM FOR THE PROPOSED WILLIMANTIC PUBLIC LIBRARY ON A THEORETICAL SITE

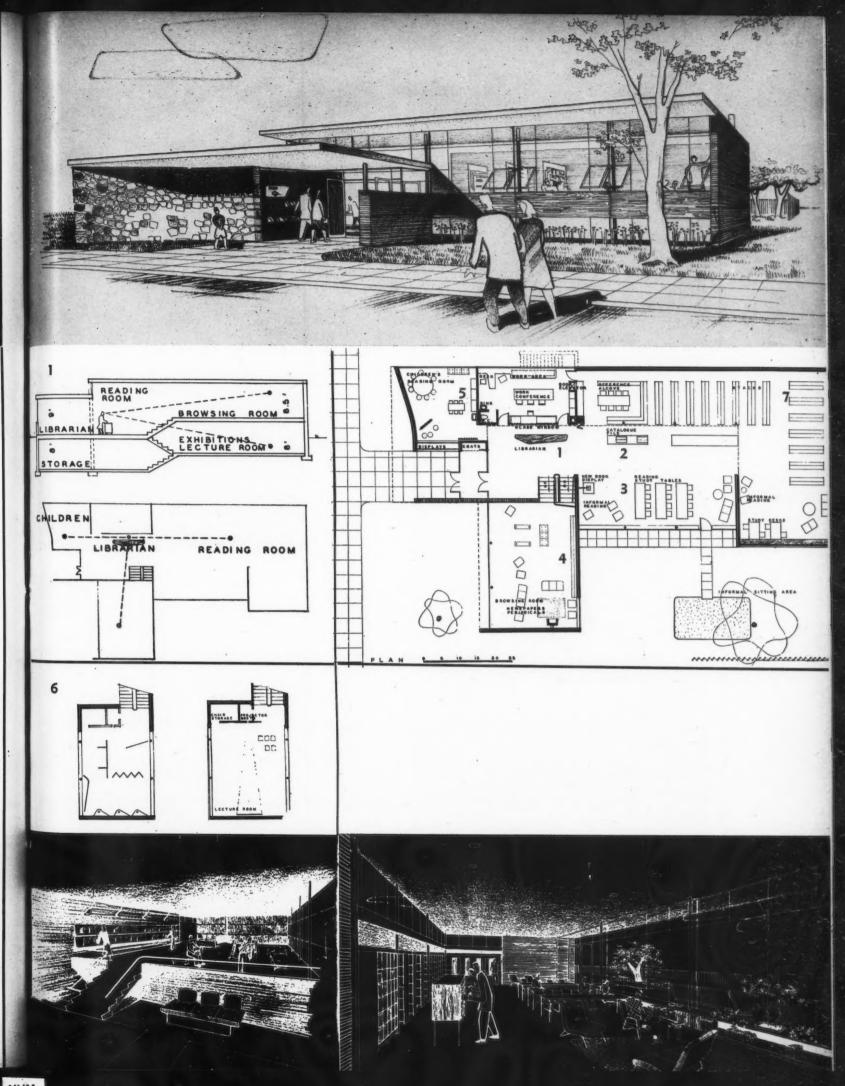
The architects believe that the library should provide encouragement to all the townspeople for frequent use of books; a place for serious study and concentration, and for pleasure reading and relaxation. The architects have attempted to design a building which is informal, warm, inviting, and not forbidding; a place to which people will be attracted and where they will feel at home.

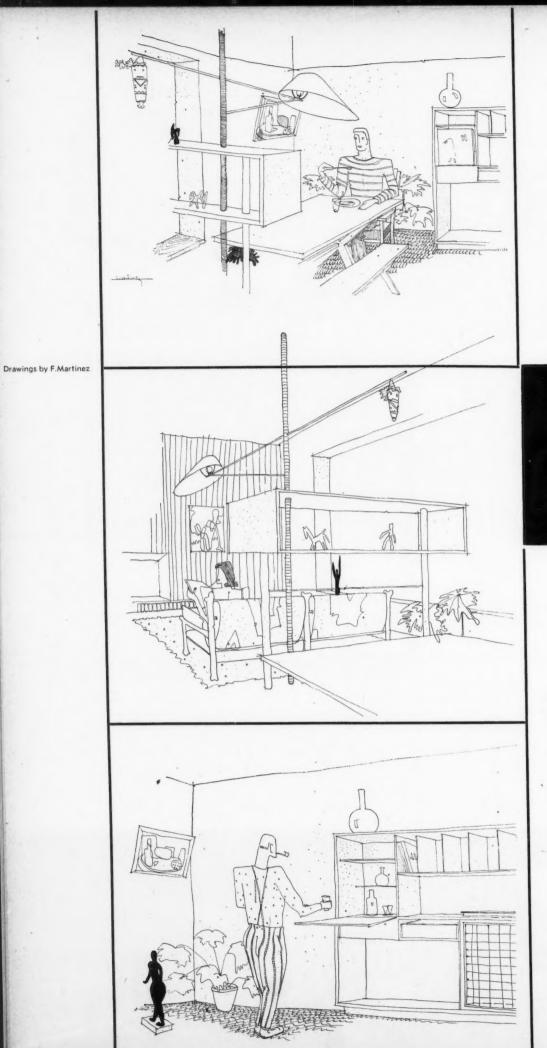
Spaces have been provided for these various uses:

- Librarian's Control Counter and Work Space with desk and Conference Table. The arrangement offered allows one Librarian to supervise the entire building from the location of her work space.
- The Reference Alcove and Catalogues are located where people can easily ask questions of the librarian, and near to the Book Elevator where books are sometimes brought from basement storage.
- 3 The Study and Reading area is provided with both tables and informal chair groups and with exhibit space for new books.
- 4 The Browsing Room is for casual reading and comfortable relaxation. Current newspapers, periodicals, and pamphlets are kept here.
- 5 Children's Room. The presented plan will be altered to provide tables for twenty school children to do home work; to allow outdoor and indoor space for the librarian to conduct a Story Hour; to hold about 8,000 children's books.
- 6 A "multi-purpose space" located one-half-floor below the level of the librarian's Control Counter has been provided for lectures, occasional exhibits, documentary films and lantern-slide showings. This special space can be closed off from the rest of the library for use during off-hours and Sundays.
- 7 The stacks are planned to hold 25,000 books. Moreover there is space in the present plan for enough stacks for 30,000 books. Also the architects have provided for future expansion through the possible addition of another wing which would extend through the present outdoor sitting area to the property boundary.

STOR

CHILDR





Duplex Apartment-Remodeled Project

Architect: Jorge Arango

Location: Bogota, Colombia, So. America

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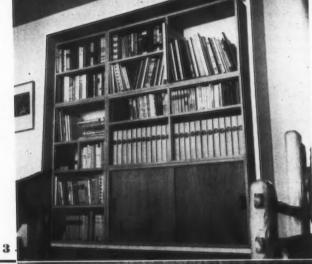
The plan of the apartment is a normal duplex, originally built by another architect. It contains a living room, 12x21 feet and upstairs, a bedroom of the same size. In remodeling, the main problem was to separate the living and dining sections and at the same time retain an overall sense of space. This separation is necessary for in this country even small apartments are attended by maids who set and clear off the dining table.

Photograph I showing a screen dividing entrance hall from main room.

Photograph 2 showing a piece of furniture for bar and musical section of the room. The radio-victrola is behind the wood grille and space for record albums is at eye level.

Photograph 3 showing a demountable bookshelf, made in sections.

Photograph 4 Matting on bedroom wall has been used for centuries in Colombia and also as a covering on brick floors. The small table can also be used as a bedtable.





erica

MONDRIAN AND THE SQUARING OF THE CIRCLE

Although classifiable as a severe abstractionist and believing his vision to have "liberated" itself from qualities inherent in "time and space," Piet Mondrian was sensitive to the world as a place of change—a fact proved by his last canvases done in America, "Broadway Boogie Woogie" and "Victory Boogie Woogie."

Yet when Mondrian heard the latest American jazz, he did not alter the style of his art while undergoing some obscure conversion, as did other foreign painters after coming to this country; rather, he translated his new subject-matter into his established idiom and style, merely complicating the design and adding colors. However, the color in these "renderings of music" occurs in small individual patches and gives the effect of plaid; as a result, the primaries, red, blue, and yellow, occur more harmoniously, plastically than before: to put it by analogy, Mondrian orchestrated his colors.

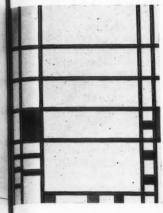
It seems very striking that whereas Mondrian could derive a purely geometrical impression of Trafalgar Square, London, in his usual manner, the skyscrapers of America failed to inspire him to fresh geometrical visions, and instead he was transfixed by music, which exists in time rather than space. The impulse of abstract art was to depart from visual appearances and concentrate on dynamic structure. Mondrian's abstractionism became a highly refined graph of static tensions, relating itself thereby to the basic equilibrium of architecture—its "Cellar structure" so to speak—which must obtain a steadfast footing on an apparently moveless, but actually moving, object: the spherical earth.

The right-angled nature of the architectural footing is directly opposed to the free if repetitive movement of the circle, conceived not only in itself as a single point in motion, but also as (in the case of the earth and other celestial bodies) actually moving spheres. To Mondrian, painting almost exclusively rectangular forms throughout his career, the circle was a temporal symbol of motion to which he opposed a moveless architectural art. As in the natural phenomena of the tornado and the whirlpool, as well as the revolution of ordinary dizziness, "the circle" implies death, violence, chaos, and falling. Together with the sun and the clock, such manifestations of nature denote everything from which Mondrian wished, in his tendency of countervertigo, to isolate himself. Thus his spiritual problem might be conceived as a kind of "squaring of the circle," the rectangular face of his art reflecting an arrestment of the hands of the clock, and providing a symbol of the immortality on which the hermit directs his bland, unswerving gaze.

According to this scheme, white in Mondrian's canvases represents the abyss of time and space together, a destiny of vertigo from which he feels rescued by "imprisonment" behind the eternal black bars of architectural tension; consequently, he is actually imitating the illusion that the earth is not in movement; thus that time is not actually passing, thus that death will never come. In the sense that Mondrian turned inside out the meaning of the circle as a symbol of eternity, he is a modern revolutionary.

But if the abstract architectural schemata of Mondrian's black bars, seeming constant in his art, represent eternity, it is not because their permanency was absolute; if in some manner they remained to the end, however, their blackness perished in "Broadway Boogie Woogie" and "Victory Boogie perished in "Broadway Boogie Woogie" and "Victory Boogie Woogie." Into the painter's black-and-white world on the Cloister-versus the Abyss (modified by color only as "minor chords"), raw, suffusing color—while in precise, right-angled forms—intruded. What did the occasional, exquisitely disposed areas of red, blue, and yellow represent for Mondrian? They are undoubtedly, I believe, symbols of physical vibrations, as when a building is shaken to its foundations by the passing of a heavy truck or an explosion; thus, contradictions of physical quietus, they signify the necessary illusiveness of the abstract human ideals of immobility and silence, with which the hermit strives to become one. The black bars are not (as suggested by one critic) intended to be lines of force causing friction—the color patches—when they meet; only something external moves them. This is some source of motion in the real world: the world beyond the canvas, the world of Time and the Circle. To Mondrian, the spectrum signified the variety, the infinite gamut of life as crucially symbolized by the circular clock, essence of sameness in repetition, essence of futility in movement.

Impressive it is that some of Mondrian's frames are lozengeshaped, whereas he maintained nevertheless the pure equilibrium of right-angled internal design. The lozenge effect is dramatic, and one has the subconscious impulse to consider the frame adjustable, as though the cut-out section of a large mat shielding a picture larger than the visible one, a hidden picture of Mondrian's usual kind to be revealed, perhaps, by a pivoting of the mat. Such a frame, placed with the point of one angle toward the axis of the earth's attraction, is illusorily performing a kind of balancing-act, like those challengers of vertigo, the tightrope walkers. Therefore, it seems natural to want to make the adjustment by pivoting the imaginary mat, and so reveal a formal supplement to the visible picture, affording it the usual solid architectural base. Yet feeling this impulse, one realizes that the imaginary motion is born counter-clockwise, perhaps because the illusion of greatest density in the painting is along the lower left-hand side of the lozenge. Since the thrust is downward on the left-hand side, (Continued on page 50)



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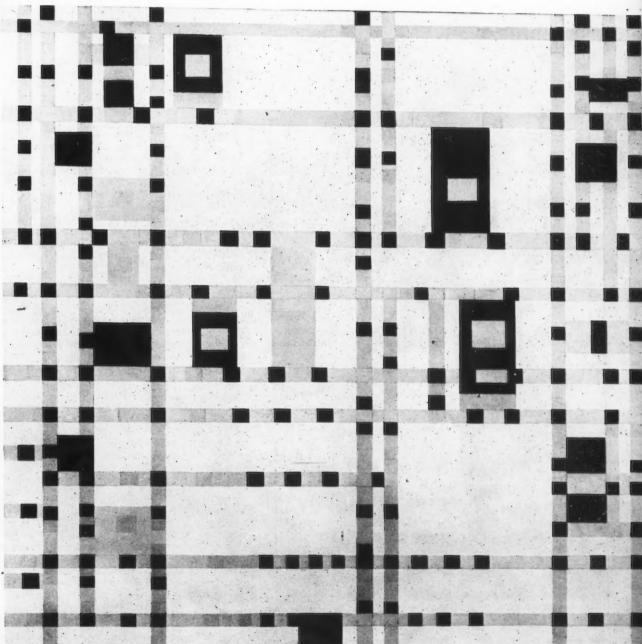
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diographs courtesy Museum of Modern Art

RICHARD J. NEUTRA

Too many things, predetermined and unavoidable, unconsciously condition what we believe is our right to choose in life. Founders and settlers of young families find restricted grounds to select—a minimum of materials to purchase—a construction trade glutted with work, and not always in the mood of an eager, courteous seller. And the buyer of a little home has only one small order to place, which carries no weight in an avalanche of orders; he is given to understand that this is no time for him to be a chooser.

Still the young family that settles itself, is making a most momentous step in its career; the environment is established which conditions the children in their plastic age of infancy as well as the whole little elementary social cluster, parents and offspring, while it still is not rigid and not yet frozen into an unalterable pattern. It is too bad that it cannot sort of exude and sweat out its own housing as coral tribes do, a shell fish, or a snail. The good architect must make up for this deficiency and get them the home, which will not be a misfit and all shackles in but a few years, long before the mortgage is paid.

However, even the very best home is not self-sufficient and needs supplementation on the outside. We may not have as many lives as a cat, but at least we have three discernible lives: the private one of the individual, that wishes to be undisturbed, while preparing and worrying about tomorrow's math test, and unobserved while filing a love letter or diary in the most private drawer; then there is the family life with brothers, sisters and parents around the dinner table, fireplace, gramophone, or whatever may be the foci and gravitational centers of family-get-together; and, thirdly, the life that frequently, if not daily, reaches out to outside stimuli, the pleasant interchange with the external humanity which touches us in community and neighborhood—the extra familial life that pleasurably and informatively reaches beyond the four walls.

This latter life shall not only be catered to by commercially run nurseries, dance floors, night clubs, bowling alleys, moving picture houses, but a host of racketeers, who lure us and our children out of our houses, and profit from our fear of missing a part of life there, and from our frustration within our castle on the fifty foot lot and that entire inorganic neighborhood of ours.

The young family can choose to cooperate with other young families—to reasonably take care of their gregarious kids—to join in recreational, mental, and very practical activities of a hundred kinds without endlessly paying admissions, tuitions, and cover charges and without criss-cross travelling over the metropolitan map. They can make even their daily shopping trips and their purchasing power supported by a combination of their forces and requirements.

Whether they now build their house together in a closer or in a more dispersed group, whether they talk to realtor, architect and contractor singly or in a body, or whether they only decide to discuss a cooperative spray pool, a day nursery porch and playground, a tennis court for all—it will well be their own choice to profit from combined action, or to scatter their effort as groping isolated beginners.

In an otherwise perhaps indifferent inner city location, where grounds may be higher priced, a group of young families, small or large, can create their own atmosphere and neighborhood, informal assembly space, playground, traffic protection—and still maintain desirable privacy for each family. Or the cooperation can prevail with a looser grouping in a more outlying district, where individual lots can be larger, and individual homes can be free standing, because well spaced from each other.

YOUNG FAMILIES' CHOICE

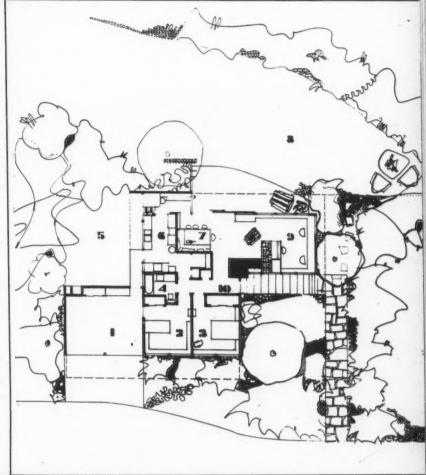
The Branches, owners of a small single house chosen for illustration, are a young couple with a small child. Their home is on one of a number of spacious lots, extending into chaparral forest adjoining Mulholland Drive, with views onto the hills and valleys of the Santa Monica mountains.

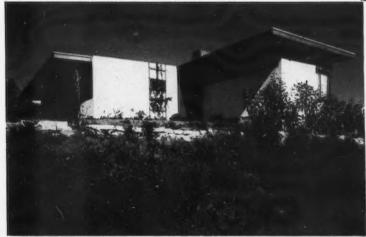
The living quarters open through a wide sliding door to an outdoor sitting space confronting the pleasant panorama. A part of the living quarters serves as a dining recess. The other end is articulated as a writing room with two desk spaces and a hand library. In the middle the fireplace has a dominating position opposite the main view and a comfortable sitting corner. The kitchen is a little more spacious than common in moderate sized houses. It is placed between the living quarters, service yard and car shelter. A master bedroom and a child's room, with extensive fenestration under an overhang complete the layout.

Simply outlined plaster areas, the use of redwood on the exterior and shading overhangs define the character of this small house in a semi-rural location.

In this, as in a number of other cases, the architect has designed storage furniture, drawer sets, built-in-desks, benches for loose cushioning, tables and chairs which the owner himself can successfully undertake to build, without great qualifications as a carpenter.

But even in furnishing their houses and acquiring of life's paraphernelia, young families can cooperate to their best advantage and make their combined purchases count on this seller's market.





Reddish blond redwood and light water proof coating on cement give the color scheme. Metal windows and sliding door are painted dark maroon.

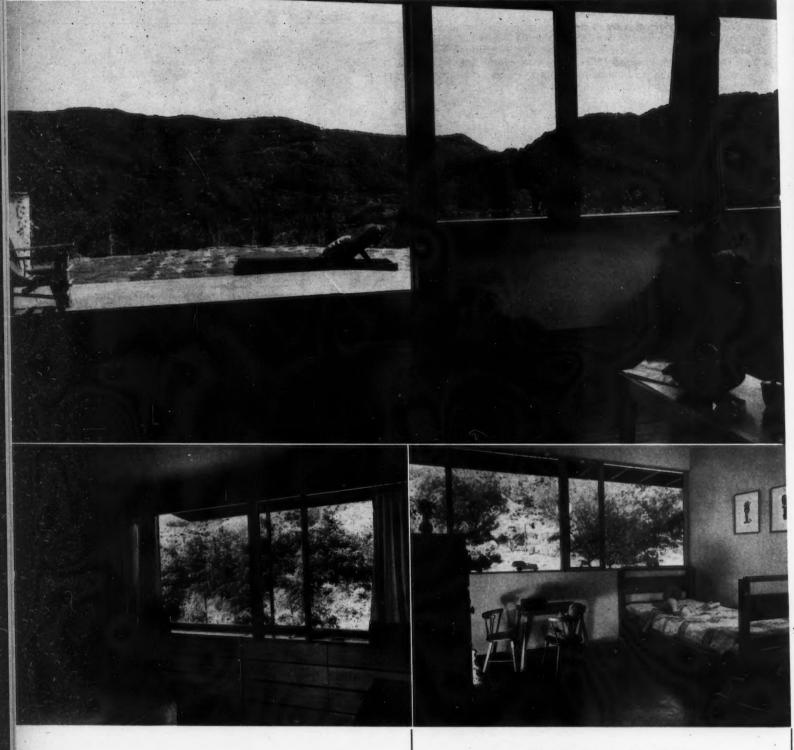
West front.

View from below toward entrance.

Garden front of living quarters with sliding glass partition pushed aside.







Livingroom opens generously into garden terrace

Child's room

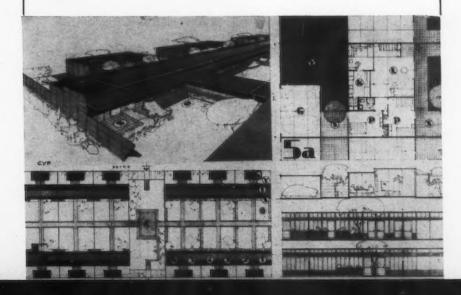
Bedroom with unit storage furniture

RICHARD J. NEUTRA

C. Y. F. COOPERATIVE YOUNG FAMILIES, INC.

PRINCIPLES:

- 1 Cooperative building is a supreme training in cooperative action at large.
- 2 It yields a better purchasing position in this emergency situation to each family, and young people, just embarking on family building, are most suited to share in such a novel self-help scheme.
- 3 The small house demonstrates more forcibly than the big one that self sufficiency is unobtainable by any single home and that a family group, for happy functioning, needs auxiliary and supplementary space and facilities, common supervision for playing children, getting together space and ground for adolescents and adults, which all seem better cooperatively managed than supplied by outside commercial interests.
- 4 When realty values soar unchecked, condensed layouts, with careful provisions for PRIVACY ON RESTRICTED AREA, are most timely and will not require unfair and costly extension of public utilities and squarefootage of road paving. Prefabrication methods, such as the one shown here in Diatom, or in shot concrete elements, will apply with equal or greater ease to these novel type rowhouses, than to individual free standing homes.
- 5 35' by 100' allotments permit an occupancy of about 30 persons per acre, providing definitely private open air space plus a community hall combined with children's day care center and lay facilities.



NICHOLSON-MAIER, DESIGNERS

HOUSE FOR RICHARD FLEISCHERS IN LAUREL CANYON

Contrasting residential to industrial and commercial designing, it is common knowledge that the greatest progress and development in modern design has been in the latter two fields. The forward looking industrialist, when considering the appearance of his product cannot afford to let his own sentiment govern the form of his product. If he did, our airliners would be complete with shutters, Victorian porches, and rustic shingles (of aluminum, no doubt). His problem then, is one of basic economy which results in the honest and creative use of materials. This automatically decides to a great extent the final shape of the product.

A great many more people are thinking in these terms as they relate to home building. When the buying power of this kind of thinking becomes known, then the restraints upon the field of creative design in the housing field such as the loaning agencies, land owners, committees who pass on neighborhood architecture—to name only a few—will be forced to allow a greater freedom of expression. In the meantime, too many discouraged home-builders are erecting too many poor substitutes for the modern houses for which they had hoped.

Design requirements:

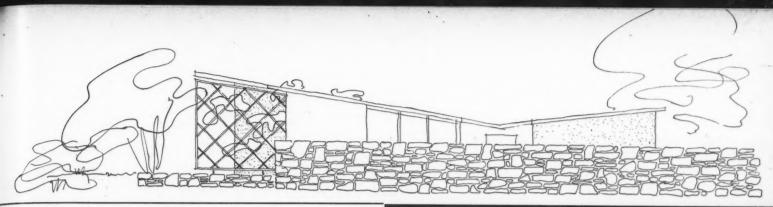
Plan to permit access to all rooms from the entrance. Kitchen to be centralized, convenient to bedrooms, adjacent to

2 Kitchen to be centralized, convenient to bedrooms, adjacent to outdoor eating area.

3 Large living room with a high ceiling.

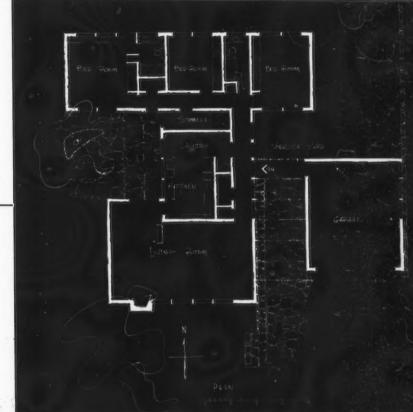
4 Bedrooms to be separated as far as possible from the living section. After turning these requirements about for a few days we remembered a house we had done for a national magazine about eight years ago, and dubbed the H plan. With this idea as a starter we evolved our present plan. The loan, contractor, were next in line but our real stumbling block appeared when our subdividers turned down the whole scheme. They felt it would hurt the sale of unsold lots in the tract. After several discussions wherein everybody concerned became aware of the others' problems, plus more work on the plans, the difficulties were ironed out satisfactorily. We might add, however, that we feel that the subdividers were justified in their original fears, Too many houses termed 'modern' embody only the cliches of modern but none of its truth. They were thinking of boxes, low flat roofs; blackened redwood, barren feeling, and unwashed glass.

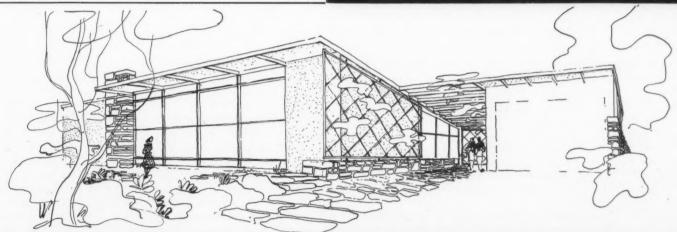




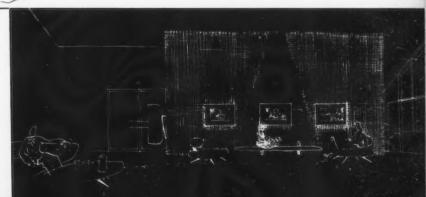
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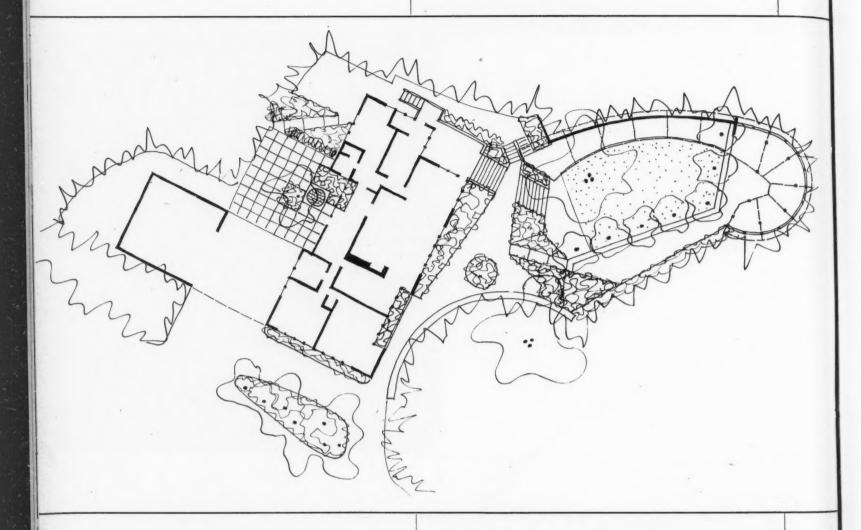
- 1 View of master bedroom—dressing table built as part of storage cabinets. A wash basin has been added to facilitate wife's early morning makeup before dashing off to studio.
- 2 View of west end of living room. Highest pointin living room is twelve feet. Marble fireplace.
 3 East elevation. Garage treated as part of house.
- 4 Plan-1600 sq. ft. not including garage.
- 5 Front view showing entrance court. Soft colors to be used on exterior.
- 6 Wall opposite the large front window. Note legless table. Dining area to left. Textured wall will be covered with a large mesh woven fabric which will tend to reduce sound vibration and also act as an ideal background for pictures.





5





ECKBO, ROYSTON & WILLIAMS, landscape architects

Studies are progressing for the garden development of this very interesting house high in the hills above Beverly Hills. Perhaps the best solution to date is presented here. The basic problem of giving the house on an elevated view site full use of its land will be met by the creation of a large garden terrace extending along the ridge southeast of the house. A minimum of grading will be required to create this terrace. It will be directly accessible from the house by broad steps, broken by an intermediate terrace. On the main terrace will be a view walk culminating in a circular over-look framed in with a freely-formed pergola structure, and a more secluded garden lawn, enclosed with small solid trees, and backed up by a solid wood wall and a continuation of the over-look pergola. In the paved entrance courtyard will be a free pattern of planting carrying through the glass wall of the house, and a small pool of sculptural form. All the area outside the plan pattern shown is steep hillside falling away from housean-garden, and covered with native brush. — GARRETT ECKBO.



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AU

new developments

building and materials

• International building standards are being given serious thought by several countries in the hope of increasing the speed of rebuilding devastated areas and making easier the flow from country to country of building materials.

The French national standardizing body, Association Francaise de Normalisation, has asked the United Nations Standards Coordinating Committee for an international project through which a standard building unit can be established for the coordination of dimensions of all building materials and equipment. The French organization has suggested a module of 10 cm.

Six major points were contained in the French recommendations: (1) Choice of an international metric module; (2) Unification of the methods of dimensioning on architectural drawings; (3) Unification of set-out drawings; (4) Unification of methods of test and standards of quality for the various usual building materials; (5) Unification of dimensions for interchangeability and overall dimensions of equipment and appliances; (6) Unification of acoustical and heat measurement methods.

Modular coordination in the United States is being developed through a project sponsored by the American Institute of Architects and the Producers Council under the procedure of the American Standards Association. A four-inch module has been selected as the unit that offers the maximum practical standardization and simplification and is most consistent with present building practice. Sweden also has established a state institute for standardizing building materials and is interested in international standards. Task of the Swedish group is to prepare standards for all building parts which may be subjected to industrialized mass production.

• More house and apartment construction priorities were issued in California during the first six months of this year than in any other state, according to W. Conrad McKelvey, Assistant Regional Expediter for the National Housing Agency.

In California 95,245 units were authorized, more than 16 per cent of the national total of 576,721. Division between sale and rental units for the authorized HH priority units was 466,685 to be built for sale and 160,087 for rent. Thirty-five and a half per cent of the sale units are to sell for \$6500 or less and 38 per cent of the rentals are to rent for \$50 a month or less.

• Two speed drying processes that may step up production of hardwood and building of homes were reported in McCall's Magazine August National Newsletter. A vapor drying method developed during the war reduces to hours the time needed to season lumber. A new vacuum process for removing excess moisture from concrete mix not only dries the mix quickly but eliminates the chance of later surface cracks.

• Adjustable and reusable steel forms for any type of aggregate have been developed by William M. Wilson of Los Angeles for the prefabrication by sections of small houses, garages, motels, courts and other small buildings.

The Wilson System, he said, lends itself to any architectural design and may be used to form concrete, pumice, or adobe. Basically it

is a system of rails that can be bolted together into various shapes and sizes. There are two standard wall thicknesses, $4\frac{1}{2}$ and 6 inches. Standard designs form oval projections to provide grout holes on the edges of a section cast, or flat faces for square edges.

Aggregate is poured into the forms flat. When dry, sections are hoisted out and raised into place. The prefabrication system is described in a booklet that may be obtained at 253 S. Hoover street, Los Angeles.

• A quarter of a million dollars have been appropriated by members of the Douglas Fir Plywood Association for a continuous research into manufacturing methods and uses of plywood, according to Dr. John Meiler. Managing director of the Plywood Research Foundation with laboratories in Tacoma, Washington, Dr. Meiler said the organization was founded to "develop new products which plywood firms can produce, devise means of utilizing wood waste, and improve the production and properties of fir plywood."

Besides operating the laboratories, the foundation has introduced a plan to aid every worker within the industry to capitalize on his ideas for new products and processes, and is using license authorizations from individuals and firms already holding patents of value to plywood manufacturing.

• Plas-Tile, a new wall tile material for home, commercial, and industrial installations, is now available for immediate shipment. Produced by the Plastic Tile Company, 620 Penn Avenue, Wilkinsburg, Pennsylvania, the material comes in a variety of colors, solid or marbilized. It is solid plastic rather than a coating, and will not crack, chip, or fade. Plas-Tile can be cleaned with a damp cloth.

• Wood in Arts & Architecture's Case Study Houses will be given an interesting and effective protective treatment known as Wood Life. Manufactured by Protection Products Manufacturing Company of Kalamazoo, Michigan, Wood Life is a clear liquid made up of a water repellent substance and a toxic solution. The first slows down rate of loss or absorption of moisture in wood and the latter repels termites and fungi. Wood Life is used chiefly for mill work to prevent swelling, shrinking, warping, and checking. Wood may be immersed in it, it may be used as a sealing coat before painting, or it may be the base for the paint itself.

• A light concrete-base material called "Modern Crete" has been introduced to the building industry by Schaaf Pre-Cast Concrete Company, G-5522 North Dort Highway, Flint, Michigan.

Modern Crete weighs about a third as much as an equal amount of concrete, is fire proof, sound proof, and termite proof, may be nailed and sawed, and acts as an insulator. It is available in several colors and has a glass-like surface that is weather resistant.

• Pratt Industries, Incorporated, of Frankfort, New York, have announced a new spiral tubing with constantly increasing uses in building. The product is light, rigid, and cheap enough to be used as concrete forms for pillars, piers, and posts.

The tubing is spirally formed from metal strip with edges joined in a continuous four-ply lock-seam. The seams will hold at a pull of 2135 pounds. Rigidity was demonstrated when a two-foot

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length, standing on end, supported more than a ton without measurable distortion. Wall thickness of the tubing is .030. It ranges in diameter from 2 to 8 inches and may be used for air conditioning ducts, blowers, stacks, stack liners, and flues.

• Thermopane—Libbey-Owens-Ford Glass Company's double-glass insulating window—is now being produced in standard sizes as a result of demand by architects specifying it for homes and com-

mercial buildings.

Keeping with the four-inch modular system of coordinating dimensions of building materials, Libbey-Owens-Ford worked out the sizes with the principal manufacturers of wood and steel sash. Units for picture windows will be available in 17 sizes, in 23 sizes for double hung sash, and in nine sizes for residential steel sash. Because Thermopane has a dehydrated, sealed air space between the sheets of glass, it cannot be cut to size like ordinary window glass.

glass.
• A Costa Rican wood known as Cedro Macho and new to the United States has been introduced here by Don B. Wallace & Company of Detroit, Michigan, to supplement short supplies of mahogany. Before the war Cedro Macho was shipped mainly to Europe where it was used for making furniture and boats. It has physical characteristics similar to mahogany. Straight grained, firm, and strong, it takes paint and glue well and has a beauty

that makes natural finish desirable.

• In Alaska, where wide temperature range—from 70 degrees below zero to 90 degrees above—has caused residents expense because of building warpage, porcelain enamel has proved to be a satisfactory construction material, according to the Porcelain Enamel Institute of Washington, D. C. Porcelain enamel architectural panels will not warp, crack, discolor, or fade in spite of great variations in weather and temperature.

heating, air conditioning, furnishings

Drayer-Hanson's Airtopia heat and air conditioner is now becoming available in limited quantities, executives of the Los Angeles

company announced this month.

Based on the heat pump principles, the Airtopia automatically heats, cools, humidifies, de-humidifies, purifies, and circulates air within any type of closed structure—homes, plants, offices, factories, and warehouses. It is now being constructed in several sizes on production lines. A booklet, "Airtopia," describes its all-season function. The booklet may be obtained by writing to Airtopia Distributors, Incorporated, 767 East Pico Boulevard, Los Angeles.

• All available Crane Company plumbing and heating equipment now available—with emphasis on low cost housing items—is pictured and described in a new consumer catalog issued by the firm.

In addition to group pictures of "tailored" bathroom fixtures, a corner lavatory, cabinet shower, receptor bathtub designed for use as a shower receptor or child's bath, and accessories are shown. Seven designs of kitchen sinks, laundry tubs, water heaters and softeners, and heating plants are included in the catalog. It is available at the Crane Company, 836 South Michigan Avenue, Chicago 5.

Potential market for self contained floor and window air conditioning units now stands at more than five times the pre-war sales, according to an analysis just completed for Pacific Manu-

facturing Corporation of Cleveland, Ohio.

The survey showed sales are likely to move from a 1941 peak of 44,000 to around 238,000 a year as soon as materials permit



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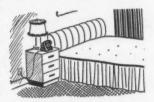
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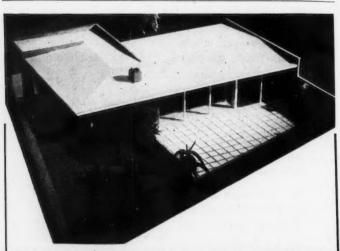
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quantity production. Pacific Manufacturing, by applying mass production to the air conditioning industry, expects to broaden the market with inexpensive units appealing to low income groups. The market analysis showed the 11 states around the Mason-Dixon line form the best market, with 56 per cent of the market potential. Next is an area including Texas, Louisiana, and Kansas. California is considered one of the top market states with 13 per cent of the potential sales

Serpentine bands of metal replace coil springs in the furniture of Arts & Architecture's Case Study House No. 11-with more comfort, less weight and bulk, and a guarantee against sagging and breaking down. Called No-Sag Springs, they are made by Kay Manufacturing Company, with Western offices and plant at 6511

McKinley Avenue, Los Angeles.

No-Sag is made in a continuous serpentine strip of any length required. It is then formed and tempered in a perfect circle. It becomes a spring only when it is stretched and anchored between two points, for instance, across the frame of a chair. It forms an arc, over which padding and fabric are built. A weight set on it will deflect it, but the metal fights to regain its circular form. Serpentine form permits accordion-like action as it is compressed. Its shape supports weight as an arch in a doorway does. No-Sag may be used in chairs, sofas, beds, automobile seats, theater seats, and aircraft seats.

• On the campus of the University of Illinois a four-room bungalow will be constructed this fall to be used as a test laboratory for air conditioning and heating equipment in an effort to find "complete

indoor comfort for tomorrow's low-cost home."

The house is being built by the Indoor Comfort Educational Bureau of the National Warm Air Heating and Air Conditioning Association. It is to be constructed so that it can simulate either a house with or without a basement. Other features will be removable wall and ceiling panels to test air distribution and various types of insulation materials. Instruments will test the efficiency of equipment in heating, cooling, humidifying, de-humidifying, cleaning, and circulating air as well as air density.

• An aid to choosing heating equipment for any house is a booklet, "Automatic Heat for Real Living," published by Surface Combustion Corporation, Toledo, Ohio, makers of Janitrol heating



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equipment. The book tells how to get the degree of comfort wanted in both new houses and the modernization of existing homes. The advantages of and applications for warm air, gravity, and forced circulation; hot water, both gravity and forced circulation; steam, one-pipe and two-pipe and vapor; split systems; and radiant panel systems with forced warm air or hot water are discussed. The book sells for 50 cents.

• A new edition of the Color Harmony Manual by Color Laboratories Division, Container Corporation, is now on the market with large chips providing two and a half times more working area than the chips in the first manual issued in 1942. Individual color chips are an inch square plus a tab.

On each tab is printed the complete Ostwald notation for that color. All chips are removable from their positions. A new feature is a work chart in which the chips may be arranged for study in circular or linear series. A 24-page text explains the basic Ostwald principles of color order and tells how to use them in harmony.

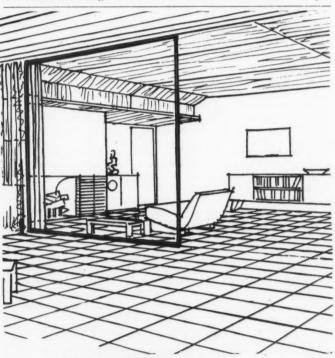
appliances

• A vacuum cleaner as easy to empty as a waste basket is being marketed by Health-Mor, Incorporated, 203 North Wabash Street, Chicago, under the name Filter Queen. The metal dust collector holds a month's cleaning and is attached to the working end of the cleaner by a flexible hose. Attachments with the Filter Queen kit are designed for cleaning rooms from floor to ceiling, including corners.

• First full-sized 40-inch Quality Electric Range since the war has recently been placed on the market by Roberts & Mander Corporation of Hatboro, Pennsylvania. The range has timer clock control not only for the 20-inch oven but for the "Econo-Cooker" and the appliance outlet. Another feature is the "Warmolator" that warms rolls, keeps cooked foods warm, and may be used to heat the finest China safely. A signal light indicates whenever any unit on the stove is on. An oven heat baffle distributes heat evenly throughout the oven, maintaining uniform temperature.

Roberts & Mander also has added a Quality Gas Range to its line. Burners are grouped in the center, leaving work space on both sides.

• A kitchen fan designed for thin-walled homes has been developed



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by Ilg Electric Ventilating Company of Chicago, Illinois. The Ilgvent 8-inch package type is now available with a 3%-inch sleeve for mounting in thin walls. It is also suitable for installation in a steel sash or other small panel window, with the unit replacing one pane of glass.

• A new general catalog of LCN Door Closers spends 25 of its 36 pages discouraging use of the company's principal volume product, the traditional exposed type door closer. Main promotion is for concealed door control devices to keep architectural design clean lined. The catalog contains 10 double-page spreads showing a photograph of a door equipped with concealed closer on one page and a phantom diagram on the other showing how the installation was made. Copies of the catalog may be obtained from LCN, 466 West Superior Street, Chicago 10, Illinois.

garden supplies

• Garden tools designed to break and cultivate soil by a pulling motion rather than chopping have been developed by Gardex Incorporated of Michigan City, Indiana, and are on display at Arts & Architecture's Case Study House No. 11. They were used in a model vegetable garden planned by Gordon Baker Lloyd, Los Angeles garden consultant.

These "soil-flow" tools come in a convenient rack. They can be operated while standing erect, thus avoiding Monday morning back, an ailment common among Sunday gardeners. Through careful design of a tool for each function in developing a garden, Gardex tools make it possible to cultivate in about a third the time usually

required with conventional implements.

• A grass seed mixture known as Turf Maker has been developed by F. H. Woodruff & Sons, Incorporated, as an "all conditions" lawn, and is being used for all of Arts & Architecture's Case Study House sites. The grass has a golf green smoothness and grows under wet, dry, sun, and shade conditions. Woodruff's Western office is at 1401 C Street, Sacramento, California.

GYORGY KEPES

continued from page 25

nature of things. With painstaking efforts toward objectivity, precision, and mechanical perfection, he documented the physical and social world. He surveyed his world as if surveying a volcano with a microscope. Amassing detail after detail, he never achieved the whole, because the unifying force—man himself—was relegated to the position of only one more object among objects.

But man is not an object, and his eye is not the lens of a camera. Human vision is not merely a mirroring of external reality; a simultaneous emotional response inheres in every act of perception. This response is determined not only by the things which are represented but also by the visual qualities which are the vehicles of this representation. The structure of brightness values in a photographic image evokes not only the percept and the affective tone of the things it makes visible but also an innate

feeling-quality in its sensuous assimilation. Vision thus has always a double component: the perspective of the objective world, or life as it is; and the perspective of the beholder with his aspirations, dreams, and passions, or life as he would like to see it. The true vision of reality lies in the congruence of these two; it is life seen not only through the eye and intellect but also through the heart. Photography short-circuited this wholeness of vision. For it to achieve its full potentialities and to become more than a recording instrument, it must synchronize with its precision a flexibility, intimacy, and spontaneity embodied in the sensuous structure of light relationships.

Camera-less photography, unchained from the compulsion to optical truth, helped to explore this poetry of light. Insofar as it escapes becoming a means of playing with forms or a highly personal language, it has an important function in fermenting the visual arts based upon photographic techniques.

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light, is today only an accidental element of photography, motion picture, and television. Its introduction into them as an important component is a point of leverage on which photographic expression can be raised above its present limitations.—GYORGY KEPES.

"HARMONY IN 'A' FLAT"

continued from page 26

Conference, at Cal-Tech, at the City Hall Pan-American Day Celebration, at the Treasury Department's Rose Bowl War Bond drive, and, in concert for highbrows, at the Ebell Theater.

The Group got around, and the response of its widened audience was perhaps typically expressed by the Music Director of Hollywood Bowl, Dr. Karl Wecker, who observed of one performance: "More than a demonstration of dancing skill, it was conclusive proof of what can be done by teen-age youth when their enthusiasm and interest are directed into proper channels."

By July of 1944 the Group was ready, under the sponsorship of International Institute, with an elaborate and ambitious recital of twelve dances, plus an original California ballet. Now billed as the Pan-American Youth Theater, the kids gave out with such exotic and little-known dances as the Chilean Cueco, the Tehuantepec Sandunga, and the Venezuelan Waltz Joropo, as well as the better-known Brazilian Samba. The show was staged with near-professional impact at Roosevelt High School auditorium, and one thousand people, many of whom were neither parents nor friends, planked down sixty cents for a seat.

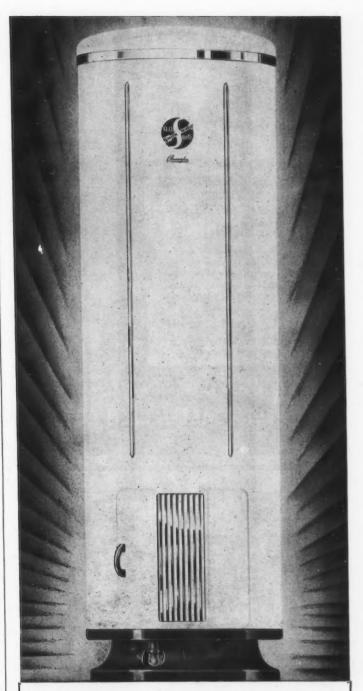
Miss Innes, who by now had been put on the modest payroll of the Los Angeles Youth Project, says that by that time she had begun to note a deepening of feeling among the kids against other minority groups. These prejudices were reciprocated, with each minority finding its most convenient butt for expressing its own insecurity, in its neighboring cultural community. Thus, the Mexican kids on the Flats reproached each other for small meannesses by saying, "Don't be a Jew." And the light-skinned Spanish-speaking youth referred to their darker-skinned Spanish-speaking brothers as "niggers." Street fights along racial lines occurred.

Other adults and many of the youngsters themselves became aware of how these conditions weakened, among other things, the spirit and energies of a nation at war for its life. For about this time they organized a mass Youth Festival at Evergreen Playground. All youth agencies and many private social organizations worked on the affair, including such heterogeneous outfits as the YMCA, the Jewish Community Center, the American Legion, the city Playground Department, Negro church groups, the Catholic Community Center, the Daughters of the American Revolution and the American Youth for Democracy. More than five hundred youngsters of all colors and persuasions took part in the Youth Festival. It sponsored a patriotic parade of floats and banners and an interracial teen-age dance with music supplied by a professional jive

The Festival clicked with the kids and had permanent results in interracial friendship. Many of the agencies involved continued and expanded their cooperation in the formation of the Hollenbeck Council of Youth. Several issues of a youth newspaper were published. An All-Nations club with a large Negro membership was formed. The Soto-Michigan Jewish Community Center opened its stage and craft workshops to all the kids and offered the aid of its dance and drama directors.

All these activities culminated in August of '45 with the presentation of the interracial musical revue, "Hello Neighbor, Hello." Preceding the show, "work Sundays" were held, drawing large numbers of Mexican, Negro and Jewish kids who got to know and like each other by working together on building sets, designing and sewing costumes, and rehearsing their performances. The show was presented on two successive nights at Roosevelt auditorium before a total of about 1500 people. Twenty well-staged numbers were given including the Inca ballet "Tree of Life," Norman Corwin's "A Moment of the Nation's Time" and Herbert Kholos' "GI Lullaby." From Hollywood came volunteer professional help on script and music, and Earl Robinson OK'd the use of his songs "The House I Live In" and "Free and Equal Blues."

A measure of how far the Pan-Am kids had left their own prejudices behind came immediately following presentation of "Hello Neighbor, Hello!" When several outstanding Negro and Jewish players and dancers were invited to join the Group. This miniature marriage of minorities was at once effected, to the pleasure of all kids concerned, and though the Group retained its Pan-American name, it has ever since been broadly interracial. The newly expanded continued on page 48



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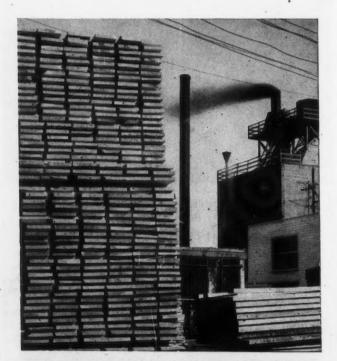
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"HARMONY IN 'A' FLAT"

continued from page 47

Group soon wrote out a new constitution which proclaimed that "we will not perform for any group that has discrimination as to race, creed or color." Most of its activities were now carried on at the Second Street School and the Jewish Community Center. But small scale good intentions don't change ugly facts. About this time interracial fighting broke out again on the Flats. It started on a Wednesday among junior high school kids. By Friday older brothers and sisters and even parents had become involved and blood was let on many a pavement, the East side having suddenly become a jungle of youthful Negroes and Mexicans armed with stones, slingshots, pipe lengths, and knives, while city police toured the area in radio cars without being able to get to the guts of the problem, since mass arrests seemed only to intensify racial hatreds.

But now the East side had its own weapons to fight this ugly thing. Members of the Pan-Am Group and the All-Nations Club spent Saturday touring the area in jalopies, rounding up kids who had been involved in the fights. With the cooperation and leadership of Mr. Sidney Green, manager of Aliso Village, about fifty of the battlers met at Aliso that night, including the Negro president of the All-Nations Club and the Mexican leader of the Fourth Street Gang. Like good Americans—and better than their elders on an international scale—they talked it over, and each group agreed to "call off the beef if you will."

The following Friday a United Youth Rally was held at Soto Michigan Jewish Community Center. More than 1000 kids jammed the small auditorium. On the motion of young Barney Melendez, a member of the Pan-Am dancers, it was unanimously agreed, first, that the "beef" was finished, and second, that a council of all races should at once be formed to act as a junior United Nations to settle any future beefs. This was done, and the East Side Interracial Youth Council, under Community Chest sponsorship, was formed. It is still in existence, a safety valve in time of future need.

Parenthetically, it might be noted that the outbreak of racial fighting on the East side was closely followed by the appearance in Los Angeles of the Detroit rabble-rouser Gerald L. K. Smith. There have been occasional small-scale outbreaks of the same nasty business on the East side since the big peace pow-wow. But the kids now feel they've got the thing licked. A few months ago a Negro boy was shot in the leg on a grudge by a Mexican lad from the Mission Street Night Raiders. Instead of touching off a new wave of revenge violence, the Negro and Spanish-speaking groups joined together to visit the victim in the hospital and chipped in to buy him a box of candy.

Another example of how wide and deeply this harmony thing has spread on the East side is the fact that the last president and vice president of the Pan-Am Group, both of Mexican extraction, were, respectively, the last vice president and president of the Roosevelt High School student body. And over on the West side, the last president of the predominantly white student body of Belmont High School was a Negro.

But the real triumph of the Pan-American Dance Group, and of the whole East side movement toward racial friendship, came last February at a mass meeting sponsored by the Los Angeles Youth Council to celebrate Brotherhood Week. A good 3500 yelping kids—bobby sockers, Pachucos, Negroes, Chinese, Nisei, Filipinos, Mexicans, Jews, Catholics and White Protestant 100% Americans crammed Philharmonic auditorium to the roof to see a big show presenting musical, dance, dramatic and vocal numbers put on by themselves and by such volunteer professionals as Comedian Phil Silvers, the Pied Pipers singers and the young folks' idol himself, Frank Sinatra.

High spot of the enormously successful affair was a round-table panel emceed by Sinatra, which was followed by Sinatra presenting to a committee of Pan-Am Dancers the Brotherhood Award "for your outstanding leadership in the fundamental principles of brotherhood."

And so the kids have come through, with a little intelligent adult help, in a thoroughgoing democratic fashion from which their elders could easily learn a lot.

The few older workers who have helped the youngsters along point out that what has been accomplished is largely due to a considerable departure from the usual "do good" technique of continued on page 50

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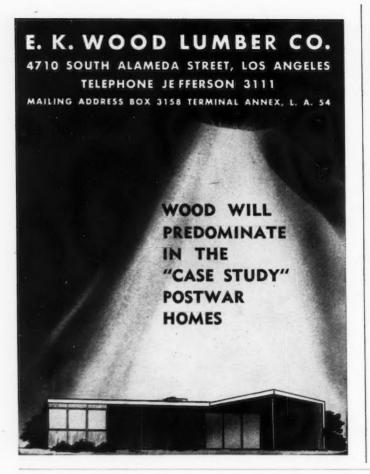
water in my present home.

There are people in our home, bathrooms in the house.

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"HARMONY IN 'A' FLAT"

continued from page 48

offering the young people activities "to keep them off the screets." Better social attitudes have been developed by the channelizing of normal social protests against bad housing and discrimination into constructive lines. The main thing is to find projects with which the youth can wholeheartedly identify themselves. Such projects must not be a mere escape for the kids. The only way to give them the essential feel of belonging to their community is in have them work on a social action basis, which includes the planning of their own activities. This is the lesson and the pattern of the achievement of Los Angeles youth on the East side.

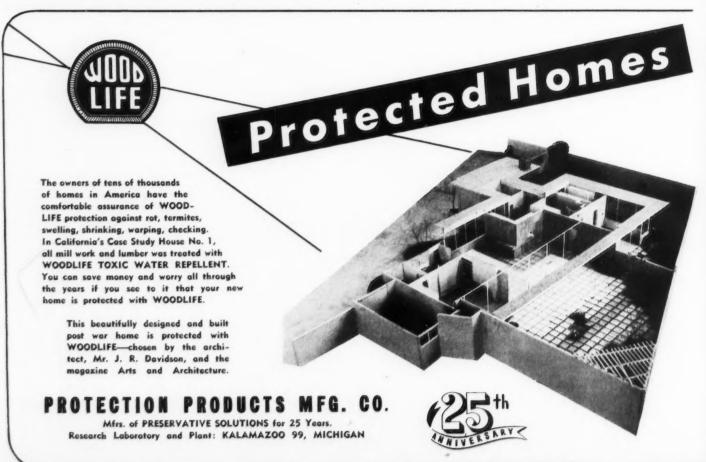
The most recent activity of the Pan-American Dance Group was the presentation of the musical drama, "Harmony in 'A' Flat," presented on the nights of August 27, 28 and 29 at Roosevelt High School auditorium. As this is written, the young people are still in a sweat of set building, costume sewing, rehearsals and script conference, the latter with screen writer Kay Seller, who is writing pretty much what the kids tell her.

The show involves much music and dancing, a mythical fairy god-father, and a story revolving around the building of a house for a boy and girl who can't get married till they get a house. This architectural motif is both literal and figurative in that also being built is a harmony house for young people of all races and cultures. When plans for the new show were first being discussed among the Spanish-speaking, Negro and Jewish kids who now mainly comprise the Group, Director Innes suggested that maybe for once the show could be about something other than interracial harmony. To which one shocked member of the Group replied: "But Letitia, that's what we're famous for!"

MONDRIAN AND THE SQUARING OF THE CIRCLE

continued from page 32

the movement seems counter-clockwise as though the hands of the clock were pushed backward. In Mondrian's dynamic sensibility, this condition might have indicated an adjustment to balance under



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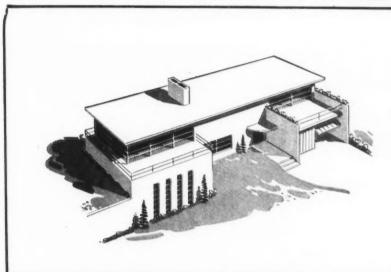
of the sibility, e under pressure of some assault on equilibrium. Yet this time the artist was willing to admit to his art the interfering vibration of the world, the destruction of the eternal by the temporal. Magically, the hand of the clock became a metronome, which goes from left to right as well as from right to left. This time the intrusion was music, which—like the circle—is a symbol of eternity but which cannot be perceived in any way but in time.

In the exciting rhythms of American boogie-woogie, Mondrian found an inspiration to overcome the fear of death which we may infer motivated his austere and classic art. Not only is the beat of boogie-woogie emphatic but its rapidity also has the effect of incessantness; therefore it means an exile of the pause, an opposite of that eternal pause which Mondrian created for himself in his moveless architectural prison. The tick of the clock (now the tick of the metronome) is no longer ominous and feared, but lyrical and welcome. In the impetuous rush of boogie-woogie rhythms, ceaselessly returning upon themselves, Mondrian finally captured the eternity in the depths of the circle, the saving form in the opaque illusion of the abyss. Gross physical vibration is still exiled from his spiritual cell—but not ethereal vibration.

What could not enter through the eyes of the hermit entered through his ears; thus, it is profoundly symbolic for Mondrian's spectacles to have seemed "discarded" upon his studio table. The music of boogie-woogie called up for Mondrian, in his last earthly days, the magnetism of a world and a kind of youth different from any he had previously imagined: the world and youth in its quintessence of time without timelessness, action without ceasing: eternity, so to speak, realized by an art of perpetual motion. Perpetual motion (which, more than any other type of music, boogie-woogie suggests) became substituted in Mondrian's mind for timelessness; hence, the turning back to a fresh beginning that would be the same and yet different. Most important in "Broadway Boogie Woogie" and "Victory Boogie Woogie" is that, whereas they are constructed with general intersecting lines (now more numerous than formerly), these lines are composed of very small sections of red, blue, and yellow rectangles, giving an effect of plaid. The black bars of Mondrian's cell

continued on page 52





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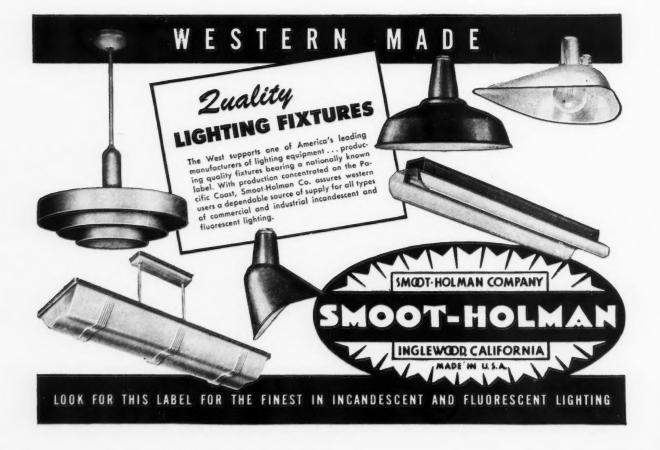


MONDRIAN AND THE SQUARING OF THE CIRCLE

continued from page 51

became incandescent—not with the energy of something alien, intrusive, such as an explosion, but with sound-vibrations, which do not to any degree unsettle the foundations of architecture but penetrate matter on waves of tactful energy. In his spiritual journey, Mondrian finally reached the scientific truth that physical movement as commonly known and perceived is only the organized surface of cosmic energy; that, actually, quietus is merely a relative illusion, and everything—the staunchest building, the very mountains—is in various kinds of movement, from the movement of the blood to the movement of planets.

Listening to boogie-woogie, Mondrian discovered that the abyss itself, so-called "empty" space, is actually compact with movementotherwise we could not hear the notes of music. The profoundly ironic aspect of this experience is that in his peculiar way, the painter discovered as concrete-by a "squaring of the circle"what is usually considered an old-fashioned metaphor: the music of the spheres . . . for, accepting this "music" on a tentatively scientific basis, and assuming curvilinear space, it is circular, a music returning, like the hands of the clock, to a place that is the same and yet different. Mondrian's artistic triumph over this ironic development, this sublime failure of his self-imposed exile in unmoving space, was that he translated the sound-vibrations of boogie-woogie into his visual geometry with complete success. He did not abandon his architectural design but analyzed it into color rectangles that destroyed the blackness (i. e., deadness) of the bars, making them come alive. With his last artistic acts, Mondrian could no longer exile the insistent, teeming, "endless" life of the world, and changed the midnight color of the grave into the pure prism of noontide. While some of the squares and rectangles of "Victory Boogie-Woopie" are off-white or grayishly textured, and while the artist shows a new casualness in the impression of their edges (some being cut-out colored paper), it is obvious that the "whiteness" of this painting is no longer the whiteness of Mondrian's former "abyss." Bestowed in war time. the title might seem facile, fortuitous, but it is entirely symbolic of the painter's lifelong struggle to solve the death-fear, a victory he achieved not by arresting time and motion through the conventions of his art, but by mobilizing them through these conventions.



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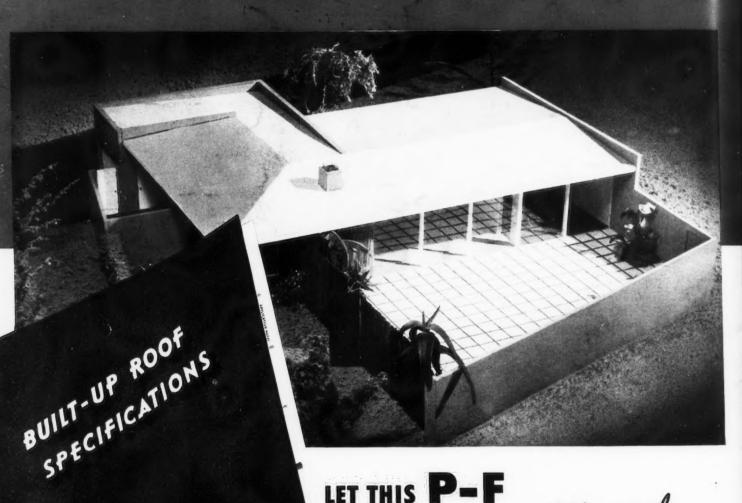
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